

FAMOUS GARDENS.*



THE ZWINGER AT DRESDEN.

I.

A DISTINGUISHED writer says that, if he had to define what gardens are, he would say they are the "*chef-d'œuvre* of human genius, inspired by the *chef-*

œuvre of Nature." Indeed, if we consider the natural or the artificial garden, we find that what constitutes the one

and the other is nothing less than an harmonious assemblage of objects admirably adapted to charm the senses and please the mind.

We call natural gardens those landscapes, those picturesque sites, which combine, according to country and climate, the most varied characteristics; here smiling and inviting, there grand and rugged; on every side formed of the same elements: the azure of the heavens, the golden sunset, the silver-edged cloud, the easy hillock, the abrupt mountain, the yawning precipice, the grassy lawn, trees covered with foliage, and birds of brilliant plumage, that fill the air with their joyous warbling. Each of these beauties of Nature, considered separately, fills the beholder with pleasure and receives the tribute of his admiration. What, then, must be the effect when they are united in one picture by an unrivalled artist, who shows us in one glance all the most beautiful things of the creation!

Is it necessary to demonstrate that, in improving on what Nature has fashioned in her most attractive forms, Art achieves

* From "Les Jardins; Histoire et Description." Tours: Alfred Mame et Co., éditeurs.

her greatest triumph? It is sufficient to cite the universal verdict of mankind, from which there can be no appeal.

There is not a countryman who does not find more pleasure in cultivating the little plot of ground where he grows a few flowers and fruit-trees, than the fields that yield him his bread. The country-seats of the opulent would be hardly worthy of the name but for the gardens and parks that surround them. To these they owe their greatest value. The man of taste finds more pleasure in embellishing the grounds that surround his villa, than in adorning the villa itself. On them he spares neither pains nor expense. There, more than anywhere else, he feels himself free and happy, and most fully enjoys the blessings of ease and affluence.

The thought uppermost in the minds of those who are compelled, by interest, to inhabit large cities, is to husband sufficient to enable them to become the possessor of a spot in the country where they can enjoy the fresh air, the verdure of the fields, and plant their own violet-beds and rose-bushes. From the richest to the poorest, from the most humble to the most elevated in dignity, all are more or less occupied with this idea. "It is evident," says Loudon, "that this desire is innate in the human mind. All men, even those who are natives of large cities, are more or less tormented with it, and if they are not demoralized by misery, disease, or evil associations, it pursues them through life. Who has forgotten the story of the Emperor Diocletian, who, having descended from the most powerful throne in the world and taken refuge in an humble retreat, exclaimed to those who would have persuaded him to re-assume the imperial purple: 'Ah, if you were to see the beautiful lettuce I cultivate in my garden, you would not talk to me of the imperial dignity!'"

Proud as the large cities are of their public edifices, of their churches, their palaces, their monuments, their theatres, their galleries, still, their greatest ornaments, those on which they dwell with most pride, and which most excite the admiration of strangers, are their public gardens and parks.

The great majority of Parisians have little knowledge of the monuments and museums of Paris, nor do they care to know more; but there is not one who has not a peculiar affection for *his* garden, as he calls the one nearest to his humble dwelling. At every season of the year, if the weather be at all favorable, the public gardens of Paris, during some hours of the day, are much frequented. The same is equally true of the public parks and gardens of London, Vienna, St. Petersburg, Madrid, and New York.

II.

If large cities were built according to a plan fixed upon in advance, it would be easy to reserve sufficient space, at suitable points, for such public gardens and parks as might be deemed necessary for the convenience and well-being of their inhabitants, but this is rarely the case. St. Petersburg is, perhaps, the only large city of the present day to which the founder said, "You will be a great capital," and which has realized the founder's anticipations. All the other capitals owe their growth to circumstances which their modest origin did not justify their founders in anticipating. It is, indeed, at a comparatively recent period, that the more important have assumed proportions, by their rapid development, which have rendered it necessary to open to their population spacious promenades of a pleasing aspect. Then it was too late to choose the location. Those that already existed were, generally, the parks belonging to the palaces and chateaus built at an early day near the city, often at a considerable distance, but which had been steadily approached by the growing city until they were finally surrounded. There is a natural tendency on the part of the inhabitants of European cities to gather around the residences of the court. Hence has arisen the very unequal division of public gardens in many of the large cities. The inhabitants of some localities have almost at

their doors the most beautiful pleasure-grounds, while those of other neighborhoods have to go a long distance to get a breath of fresh air or the sight of a blade of grass.

London is not exempt from this inconvenience. Nor was Paris, until recently, better provided. In the latter city, the present administration has done much to supply the deficiency. In London, as in Paris, it is the west end, inhabited by the aristocracy, that is favored. Here we have an uninterrupted series of large parks extending from Whitehall, at the east, to Kensington, at the west, a distance of less than three miles. Here are Saint James's Park, Green Park, Hyde Park, and Kensington Gardens. At the south of Hyde Park, on the other side of the Thames, lies Battersea Park, and at the north, on the same line, Regent's Park. In order to reach another public garden it is necessary to traverse the entire extent of London from the west to the east. This may be done by taking the North London Railway, which leads to Victoria Park. Greenwich is entirely out of the city. It is a journey to reach it, like that of going from Paris to Saint-Cloud. Sydenham is still farther, from thirty-five to forty minutes distant by rail.

All the public gardens of London, except that of Kensington, which is symmetrical in form, are, according to the English taste, extremely simple in their design. A stream of water, natural or artificial, with numbers of little pleasure-boats, a few rustic pavilions, here and there a grand old tree, and flowers and other ornamental plants and shrubs around the sides and in clumps, compose the entire decoration. But what forms the chief attraction of the London gardens is the immense grass-plots, or lawns, which the public are at liberty to enjoy as they will. When the grass begins to be worn, the denuded spots are enclosed by temporary iron barriers, that may be easily removed when the grass has been replaced.

The capital of the Netherlands, the Hague, possesses only one grand public park. It is modern in style, and situated like the Bois de Boulogne of Paris, entirely outside the city. The Hague is, comparatively, a small city, and, to make room within its limits for such a park, it would have been necessary to demolish nearly one-third of the town. This park is called simply the Woods (*het Bosch*). The inhabitants of the city are very proud of it, and well they may be. Travellers are unanimous in the opinion that it is the most beautiful public garden in Europe. "The Bois de Boulogne," says M. du Camp, "is not to be compared with it."—"Imagine," says M. Ferrier, "a miniature forest, silent and tranquil, with innumerable sites, wild and picturesque, a league in circumference, planted with beautiful beech-trees, at only a few steps from a capital teeming with a busy population!—a rich foliage of dark green, broad gravelled walks, of which you do not see the end, traversed by the stately buck and his dams, basins of limpid water, inhabited by a numerous family of swans, numbers of the feathered tribes, including the nightingale, flying to and fro among the branches, and you have *le Bois de la Hague*. All this is preserved with such art that, while Nature is robbed of none of her advantages, the handiwork of man is carefully concealed. If we reflect that this charming spot is on the shore of the sea, in a country of prairies and water, where trees are scarce, we shall not be surprised that its possessors point to it with peculiar pride. On one side, separated from the public promenade by only a moat, stands the royal palace known as the *Maison du Bois*."

The German states, with their respective capitals, some of which have fallen at various epochs to the rank of provincial towns, number many royal and princely palaces and chateaus with their parks, which are thrown open for the convenience of the public, to say nothing of the grounds, in different cities, that were originally intended for the accommodation of the people, and are kept at the public expense.

Hanover offers to its population, besides its broad avenues planted with trees, the two gardens of Montbrillant and Herrenhausen. Montbrillant is a royal chateau, restored, a few

years ago, by the architect Tram. Its park is situated opposite that of Wangenheim, at the right of a long alley of lime-trees which leads to Herrenhausen. This latter chateau was built by George I. for his mistress, the celebrated Countess of Platen. The garden is laid out in the French style, and ornamented with numerous *jets d'eau*. It encloses a very fine conservatory, and a mausoleum containing the tombs of King Ernst-August and Queen Frederica.

Berlin has no promenades worthy of notice within the city limits. Its large public garden, der Thiergarten, is situated at the western extremity of the city, just outside the walls, on the bank of the Spree. Notwithstanding the pains that have been taken to improve it, it still presents a gloomy aspect when not enlivened by a crowd of promenaders. In order to brighten the scene, a number of concert coffee-houses have been established, which, when the weather will permit, are much frequented late in the afternoon and evening. The most agreeable part of the Thiergarten is the route leading to the Zelte (pavilions), near the Château de Bellevue. No part of it, however, is especially attractive. The ground is as flat as a table, and little has been done—at least had not ten years ago, when the writer last saw it—to improve upon Nature, where Nature appears in her simplest and least picturesque forms. The Thiergarten is one of the largest public parks in Europe, and certainly one of the least interesting.

Friedrichs-Hain, a park much smaller than the Thiergarten, planted by order of the late king, is situated at the other extremity of the city.

Dresden is well supplied with promenades. In the centre of the city, on the right bank of the Elbe, we have the Pavilion; on the left bank, the Brühl, planted with fine old trees. This promenade is reached by a stairway of forty steps, decorated by statues. The Zwinger, a vast unfinished palace—a view of which we present—has on the west a small but beautiful garden laid out in the English style. But the grand public garden of Dresden, and of Saxony, is situated at the southeast extremity of the city. It is called the Grosse Garten, a beautiful park, which owes its origin to a pheasantry, located at this point by the Elector John-George II.

III.

In England, in spite of the modern innovations that have found favor, especially in France, many of the older parks belonging to the aristocracy have preserved, in a great measure, the appearance they had two hundred years ago. Others have been partially modernized, while those of more recent origin have been divided into two distinct parts: the garden proper and the park. The first displays around the chateau its wealth of terraces, arbors, balustrades, basins, fountains, statues, and flowers. The second offers to promenaders its serpentine walks, shady groves, verdant lawns, its hillocks, lakes, and cascades.

Among the parks that have escaped transformation, one of the most noted is that of Hampton Court, which Louis Viardot found presenting the same appearance it did in the time of London and Wise at the end of the seventeenth century. "In this park," says Viardot, "besides the long walks, the profusion of flowers, the luxurious shrubbery, and fine old trees, you see two remarkable curiosities. One is a labyrinth formed by a continuous hedge, so arranged that, if one enters without a guide, it is almost impossible to find one's way out. The entire length of the windings is half a mile, although the whole labyrinth covers a space of less than ten acres. The other curiosity is the famous arbor, one hundred feet long, covered by the branches of a single vine, the largest, probably, in the world. It was planted by accident nearly a hundred years ago. In 1866, three feet from the ground, it was twenty-seven inches in circumference, and one of its branches measured, in its entire length, over three hundred feet. This vine produces from fifteen hundred to two thousand pounds of grapes yearly."

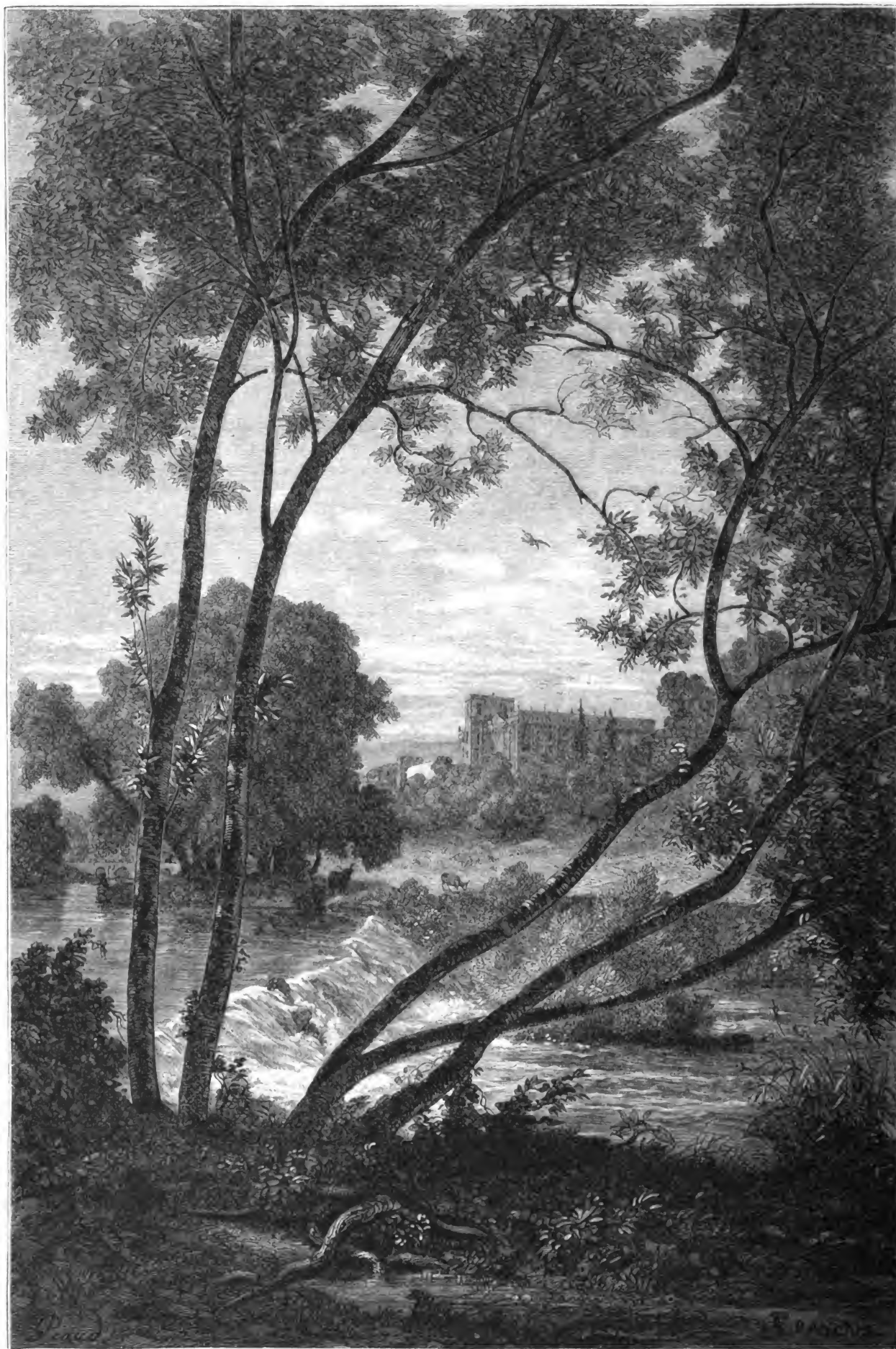
The illustrious poet and novelist, Sir Edward Bulwer Lyt-

ton, possesses, at Knebworth, a magnificent park, planted partly in the English and partly in the French style. M. Charles Blanc, who describes it *de visu*, in his "*Grammaire des arts du dessin*," takes occasion to compare the two styles: "During the first days of our stay at Knebworth," he says, "the irregular garden, which we call the Jardin d'Horace, was for us the wonder of this feudal habitation. We experienced an indescribable pleasure in wandering through it until we were familiar with all its nooks and windings. But soon it was the French garden that afforded us the most satisfaction. The majesty of this grand style, in the end, commanded higher admiration. In the morning, by the first rays of the sun, these straight alleys, these flights of steps and balustrades, and these rows of statues, form a spectacle that is truly grand. On emerging from the labyrinths of the English garden, the mind filled with incoherent images, we felt a relief in contemplating this garden, where order and regularity exist without doing violence to Nature. This impression convinced us of the relative æsthetic value of the two systems. The one, for a time, perplexes the imagination; the other always elevates and enlarges the mind."

This same association of the ancient and modern styles is found on many of the estates of the English nobility, and which has been fully described by Brooke, in his large work in quarto, "The Gardens of England," and beautifully illustrated in chromo-lithography. Staffordshire seems to be one of the counties richest in notable gardens. That of the Earl of Stafford, at Enville Hall, is surrounded by antique monuments in ruins. It covers an area of seventy-six acres. Its chief objects of interest are the river-horse fountain, with a group of tritons and amphibious horses; a lake, with a *jet d'eau*; and an orangery that alone cost £100,000. Trentham, the property of the Duke of Sutherland, is situated at the foot of picturesque mountains. A terrace, decorated with balusters and statues, and planted with the choicest flowers, surrounds the chateau. The park is traversed by the Trent, which pauses to form a lake. On the estate there is also an Italian garden, and very extensive conservatories. Alton Towers, belonging to the Earl of Shrewsbury, is worthy of being mentioned, on account of the elegance of its architectural ornamentation; and Teddesley Hay, the property of Lord Hatherton, for its superb avenue of elms. The park of Harewood House, in Yorkshire, was designed by Brown, about a century ago; Nesfield modified it a few years since, by laying out a symmetric parterre around the chateau. Bowood, belonging to the Marquis of Lansdowne, in Wiltshire, realizes, in the opinion of Mr. Brooke, the *beau idéal* of the English style. The terrace and symmetric parterres, ornamented by well-kept trees, and a profusion of flowers, look down on a lake, to which you descend by broad steps, with stone balusters. At Elvaston Castle, in Derbyshire, the Earl of Harrington has had the flower-beds and grass-plots designed in arabesques, and the trees and arbors of yoke-elms cut in a great variety of odd figures.

The most notable feature of the two immense estates of the Duke of Devonshire, Chiswick and Chatsworth, are the landscapes. Chiswick is only seven miles from London, a little above Kew, on the banks of the Thames. The gardens were originally designed in the Italian style, a remnant of which is seen in two avenues of cedars of Lebanon before the chateau. Although they are planted twenty yards apart, their branches interlace, so as to present a dense mass of verdure. A parterre bordered with trees surrounds the conservatories, which are themselves a veritable crystal garden. The English park contains a luxuriant growth of forest-trees, broad meadows, picturesque hills, a river, and a menagerie, enclosed by a light iron fence, so that the animals appear to be at liberty. It is at Chiswick, also, that the Horticultural Society have their country gardens where, in the months of May, June, and July, their exposition of flowers takes place.

Chatsworth is situated in a wild valley of Derbyshire, at the



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THE TUILERIES

base of the mountains from which the Derwent flows. This rapid stream traverses the park, contributing greatly to enliven and beautify the scene. Immediately about the chateau, there is a garden, French in design, ornamented with yoke-elms, marble basins, jets of water, and artificial cascades; while beyond, extends a vast perspective, presenting a varied landscape, which Nature seems to have formed unaided by art.

IV.

The tragic death of Henry II. of France, placed the sovereign power in the hands of his queen, Catharine de Medici. It was then that France entered upon a long series of civil wars, massacres, and assassinations, which did not terminate until the triumph of the Béarnais, and retarded, without entirely paralyzing, the progress of the arts. The gloomy Catharine herself, although immersed in schemes to further her violent and perfidious policy, found time to gratify the taste for elegant and sumptuous luxury that was a characteristic of her race. At Paris, she abandoned and destroyed the Hôtel des Tournelles, the scene of her husband's assassination. It was not long till she tired of the Louvre, which was the seat of the monarchy, the political centre of the kingdom, rather than a royal residence. Here the queen could not avoid, for even a day, the importunities of the court or the bustle and confusion of business. It was here she governed, or rather conspired, for her reign was only a long series of plots and counter-plots. However great the *ennui* she experienced, she had no means of escape. Catharine de Medici wished, therefore, to have a residence of her own, to which she could retire and meditate undisturbed, and which should realize, more fully than the old castles of the middle ages, her ideas of comfort and elegance. She resolved to build, near the Louvre, but beyond the city walls, a palace worthy of the niece of Leo X.

The site she chose was a vast plain, formerly called the *Sablonnière* (sand-pit), occupied by manufactures of earthenware and tiles. Philibert Delorme was commanded to submit a plan for the new edifice and to direct its construction. The plan he presented was worthy of his great name. In its execution he was aided by Jean Bullant, Germain Pilon, and Jean Cousin, who, unfortunately, died in 1570. Du Cerceau, to whom the task of continuing the work was confided, made some alterations in the plans, which later received still other modifications. But Catharine, after the massacre of Saint Bartholomew, took an aversion to the Tuileries (plural of *tuilerie*, tile-field), as she had formerly for the Hôtel des Tournelles and the Louvre, and ordered the Hôtel de Nesle, or de Bohaigne, to be rebuilt, which took the name of Hôtel de la Reine, and later of Hôtel de Soissons. The Pavillon de Medici was the only portion of the Tuileries she ever occupied.

The garden of this palace was originally very limited in extent. It was called simply "the garden of the queen's palace," and designed *à l'italienne*. It was considerably enlarged by Henry IV. The plan that Count de Clarac has given in his "*Description du Louvre et des Tuileries*," represents it as being composed of a parterre of flowers, divided into sections, in front of the palace, and of a wood, traversed by rectilinear alleys, that bordered the parterre on the north and south, and extended west as far as the city limits, which had greatly increased since the time of Catharine. It was bounded on the north by the large riding-ground, that owed its existence to Charles IX., and on the south by a wall extending along the bank of the Seine. On this side stood the Maison Menou, which was given for life by Louis XIII. to Nicolas Poussin, when this prince called Poussin from Rome to superintend and decorate the royal residences. The western extremity of the park was occupied by the royal dog-kennel, aviary, and menagerie. The site of the dog-kennel was given by Louis XIII. to his valet Renard, who transformed it into a garden, which was subsequently united by Louis XIV. to that of the palace.

The garden of the Tuileries, although belonging to the crown, was in reality, in the seventeenth century, what it is to-day: a public garden which the Parisians were accustomed to consider their own, and of which they enjoyed almost the entire use. It is nearly the only garden on which Louis XIV., who spent so many millions on his private gardens, has left the impress of his long and eventful reign. He left that of the Luxembourg as it was in Marie de Medici's time, for which he cannot be censured. Nor did the Place Royale undergo any changes; it has preserved to the present day its original characteristics. Planted in 1604, on a portion of the ground previously occupied by the Hôtel des Tournelles, it immediately became and continued to be for nearly two centuries the rendez-vous of the aristocracy. One of the buildings that surrounded it, the peculiar appearance of which was in striking contrast with the more modern structures of Paris, was inhabited by Richelieu; another was the city residence of the celebrated Marion Delorme. The quadrangular style of the garden, planted with elms and limes, and ornamented with basins and jets of water, around which *les précieuses et les raffinées* of former generations were wont to assemble, has been respected. The equestrian statue of Louis XIII., raised in the centre of the garden, by the Cardinal de Richelieu, was alone destroyed in 1792. It was replaced under the Restoration by the present one, the work of the sculptors Cartot and Dupaty.

After the Restoration, a good deal was done to embellish the garden of the Tuileries; a number of statues were added to those it already contained, and the present iron fence was substituted for the wall that separated the terrace on the north from the Rue de Rivoli. Under Louis Philippe the terrace in front of the palace was destroyed, and replaced by a parterre, from which the public was excluded. Under the present emperor, this parterre has been considerably enlarged at the expense of the garden. His majesty has also reserved the terrace on the river-side, at the extremity of which he has erected an orangery, and, as a pendant to this structure, a tennis-court for the young prince imperial has been built on the Terrace des Feuillants. The parterres of the public garden, at the right and left of the basin, have been replanted, so as to make them harmonize with the Parterre Impériale, in which the emperor may frequently be seen taking a promenade, when the imperial family are at the Tuileries. The gates leading to the quay and to Rue de Rivoli have been moved back, and a new entrance has been made under the south terrace, facing Solferino Bridge.

The grand alley of the Tuileries is admirably continued by the magnificent avenue of the Elysian Fields. Here is the most striking example to be found, doubtless, in the world, of the imposing perspective to be obtained by the French style. That of the Champs-Élysées, taken from the entrance to the Tuileries, from the Place de la Concorde, with its fountains, statues, and circular setting of monuments. At the right, stand the storehouse and the ministry of the marine, and between the two, at the end of the broad Rue Royal, the beautiful façade of the Madeleine presents itself: at the left, we see the Pont (bridge) de la Concorde and the legislative buildings, while in front we have the colossal Arc-de-Triomphe and the grand avenue, adorned with trees and flowers and elegant pavilions. All this presents a *coup d'œil* with which nothing else in the world of art can be compared.

In 1670, the Cours-la-Reine of Marie de Medici was extended, by planting new alleys as far as the road to Saint Germain. It then took the name of Grand-Cours, and, a few years later, the name it is known by at present, Champs-Élysées. In 1764, Marigny, superintendent of the royal buildings, caused the ground of the entire area to be graded, and the garden to be replanted. In 1828, the Elysian Fields were ceded by the crown to the city of Paris; since then, the city has expended large sums in beautifying them.

These pleasure-grounds are divided into two distinct parts.

the garden, which extends from the Place de la Concorde to Rond-point, and the avenue, which begins at Rond-point and extends to the Arc-de-Triomphe. The limits of the garden are, on the south, the Quay de la Conférence; on the west, the Avenue d'Autin, the Rond-point, and the Avenue de Matignon; and on the north, the Avenue Gabriel, which is lined for nearly its entire length with private gardens, the most notable of which is that of the Palais de l'Elysée, remarkable for its extent, and the taste displayed in its arrangement. The Palais de l'Industrie is located in the southern portion of the Elysian Fields, on what was formerly the Carré Marigny, while the Cirque de l'Impératrice stands on the opposite side, fronting the Avenue de Marigny. Fountains, clumps of exotic plants, flower-beds, puppet-shows, and refreshment-stands, ornament and animate the promenade, which, during the mild season, is the favorite Sunday resort of the Parisians of all classes. Besides, the Elysian Fields are the principal scene of the public fêtes. On such occasions they are illuminated by thousands of multi-colored lanterns, the effect of which surpasses in brilliancy every thing the imagination of the Oriental poets ever pictured.

If Marie de Medicis was not so fortunate as to realize the paradise of her imagination, on the right bank of the Seine, which was destined later to be the site of the Champs-Élysées, she had the satisfaction of having her name connected with a work not less beautiful, and more complete—the Luxembourg. In 1612, two years after the death of Henry IV., Marie de Medicis determined to build for herself a palace more in conformity with her tastes than the Louvre or the Tuileries. To this end, she purchased a large estate belonging to the Duc de Piney-Luxembourg. To this she added, the following year, the farm of the Hôtel-Dieu, and several other pieces of ground belonging to different landed proprietors in the neighborhood.

The queen chose for her architect Jacques de Brosse, and instructed him to make the exterior of the new edifice resemble that of the Pitti Palace, the usual residence of the grand-dukes of Tuscany, in which she was born. The respective plans of the two palaces, however, are quite different; the one is by no means a copy of the other.

The construction was not begun till 1615; but, as soon as the ground was cleared, which was as early as 1613, the plan of the gardens was fixed upon, and this part of the work, to which the queen attached especial importance, was completed before the palace was inhabitable. These gardens were far more extensive than they are at present, their extent and beauty being in harmony with the palace.

During the reigns of Louis XIII., of Louis XIV., and of Louis XV., the Luxembourg seems to have remained pretty nearly as Marie de Medicis left it. But Louis XVI., by an edict dated December, 1779, gave the palace and grounds to his brother, the Comte de Provence. This prince, in 1782, disposed of a very large part of the western portion of the garden to the municipal authorities, for the ostensible purpose of extending the city by opening new streets in that quarter. This project was, however, not carried into execution until much later. Thus were destroyed the stately old trees, the well-shaded walks, and the rich vegetation it had taken a century to produce.

The Convention, when they made the palace of the Luxembourg the seat of the directorial government, ordered considerable improvements to be made, with the view of enlarging the public garden. This work was immediately begun, and continued, with little intermission, until about the end of the year 1811. These works, directed successively by the architects Chalgrin and Baragney, gave to the garden of the Luxembourg very nearly the dimensions and divisions it preserved until 1861. During the first empire, the accessory buildings, that marked the lateral aspects of the palace, gave place to a high iron fence along the line of Rue de Vaugirard. Under the reign of Louis Philippe,

important additions were made to the palace, which slightly lessened the area of the garden, and materially altered the disposition of the terraces. From 1843 to 1844, the old buildings adjoining the palace on Rue de Vaugirard were torn down and removed to give place to a guard-house, an orangery, and a charming little English garden, between the orangery and Rue Férou. It was also under the reign of Louis Philippe that the idea was suggested of making the sculptural ornamentation of the garden contribute to the historic instruction of the promenaders. Instead of the old, broken, and stained mythological figures, in which the garden abounded, statues of the most illustrious women of France were placed on the east and west terraces, with the name, date of birth and death of each inscribed on the pedestal.

The present administration, which seems to have set for itself the task of rebuilding Paris almost entirely, has given the *Quartier Latin* a large place in its system of embellishment. The formidable Boulevard Saint Michel, in its rectilinear course from the bridge, from which it takes its name, to the Observatory, has swallowed up a complete net-work of old streets, the names of which were familiar to the students of fifteen years ago, but are unknown to the present generation. Several more important avenues have also been more or less invaded; of this number are Rue de Vaugirard and Rue d'Enfer, the high buildings of which encompassed the Luxembourg garden on the northeast. All these houses have disappeared. The high iron fence of Rue de Vaugirard, back of the Odeon, has been lengthened, following a curved line as far as to the new Rue de Medicis, when it straightens and extends to the School of Mines.

It was reasonable to suppose that the corporation would be satisfied with these transformations, but, in 1865, there appeared in the *Moniteur* the details of another project, contemplating still more important changes. It was proposed to entirely suppress the nursery of the garden, a beautiful labyrinth of verdure and flowers situated between the grand quincunxes on the west and the alley of the Observatory, for which the more thoughtful promenaders had a peculiar affection; and, further, to extend Rue Bonaparte as far as Rue de l'Ouste, and to occupy all the southern portion of the garden with streets and buildings. The object was to utilize, in the interest of the city, these unproductive grounds, and to open a direct communication between those quarters which were separated by the garden. The scheme met with great opposition on the part of the public, and was violently attacked by the press. The emperor hesitated, and, animated by a desire to consult the wishes of the public as well as the interests of the municipality, he ordered the project to be reconsidered. In the mean time, petitions, with long lists of signatures, were addressed to the Senate, which also took the matter into serious consideration. A long session was devoted to the examination of the petitions, and, by a unanimous vote, they were referred to the consideration of the proper ministers. The preservation of the gardens founded by Marie de Medicis, and that all the governments of the last seventy years have taken pride in embellishing and enlarging, found warm and eloquent defenders in the Senate. Another decree was published, August 13, 1866. Its principal provisions were briefly: extension of the Rue Bonaparte, by an iron fence running parallel with the buildings that at present limit the garden on the west; extension of the Rue de l'Abbé-de-l'Épée to a junction with the Rue de l'Ouest; suppression of the southern half of the nursery; suppression of the botanic garden of the Medical School, transformation of the Avenue de l'Observatoire into a boulevard, and the opening of a new net-work of streets.

The zealous predilection of the Parisians, and especially of those on the left bank of the Seine, for the Luxembourg, is certainly very natural. This beautiful garden offers to the twenty-five or twenty-six thousand students of the *Quartier Latin* as good and convenient grounds for exercise and relaxation as they could possibly have.

